

Exploring Diversity in Installation Art: Breaking through the Boundaries of Tradition and Inclusive Integration

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Abstract. Installation art, as an art form with cutting-edge innovation and interactivity, has attracted extensive attention from academics in recent years. This paper focuses on the practical exploration of the breakthrough of traditional boundaries and inclusive integration of installation art, explores the diversified values and potentials of installation art under the background of digitization, and provides reasonable suggestions on the research direction of installation art in the future, so as to improve the acceptance and cognition of installation art among the general public, and to promote diversified exchanges and development of art and culture.

Keywords: Installation Art; Inclusivity; Cross-Border Collaboration; Public Engagement; Digitization; Diversity

1 Introduction

Installation art is an "obvious science" of contemporary art, which is cutting-edge and international. Nowadays, with the development of the times, installation art has been different from the form of "ready-made art" at the very beginning, but has presented a diversified appearance under the background of the improvement of science and technology and the progress of the times. It "conspires" with the new media and the new technologies, breaking through the traditional limitations, creating a new, inclusive and interactive art language, and works no longer seek to be unilaterally "gazed at", but rather a more open and tolerant attitude to seek public cooperation, increasing the sense of experience and participation of the public. Instead, it seeks cooperation with the public in a more open and inclusive manner, increasing the public's sense of experience and participation. At the same time, the use of the social media and digital platforms has also provided new ways for the public to understand art, and has brought artists and the public closer together, providing greater possibilities for interaction.

This paper explores the diversity of installation art, studies the groundbreaking and inclusive artistic practices in installation art works, explores the relationship between artists, works and audiences in the context of digitization, summarizes the significance of the era of installation art, and provides a reasonable outlook on the future development of installation art, which promotes the continuous updating and improvement of art and cultural theories. I hope that the development of art forms can keep pace with times, in line with the needs of society.

2 Definition and Development Background of Installation Art

2.1 Definitions of Installation Art

Firstly, according to the Oxford Dictionary of Art ,the term installation “came into vogue during the 1970s for an assemblage or environment constructed in the gallery specifically for a particular exhibition.”[1]Then according to Tate Britain's interpretation of the term 'installation art', “ The term installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time.”[2]

As can be seen from the official definition, installation art is usually closely related to the environment and space in which it is exhibited. It is a form of art in which one or more materials that are assembled together to create a specific field or space, simply put: display space plus materials.

2.2 The Development of Installation Art

In 1913, Marcel Duchamp inverted a discarded bicycle fork with wheels and fixed it on top of a kitchen stool, named "Bicycle Wheel"**Figure 1**, which was the first installation art work in human history, and the subsequent "Fountain"**Figure 2** laid down the "ready-made" form of installation art. The "Collection Art Exhibition" in 1961 is considered to be the earliest large-scale installation art exhibition, and since then, the installation art has continuously absorbed different artistic concepts with its inclusiveness, and constantly renewed itself and progressed under the influence of different art forms such as spectral art, geomantic art, and conceptual art.



Fig. 1. Bicycle Wheel, Marcel Duchamp



Fig. 2. Fountain, Marcel Duchamp

After more than a hundred years of development and updating with the times, nowadays, installation art has got rid of the shackles of "ready-made" art. With the development of the times and the progress of science and technology, it has not only absorbed and integrated the creation methods of various artistic disciplines or non-artistic disciplines, but also absorbed the artistic creation thinking of many artistic trends, and met the audience with a more open attitude.

Today's installation art is no longer a traditional art to be appreciated through a single perspective, and no longer limited to the traditional way of viewing by the audience, it seeks cooperation with the audience with a more inclusive and open attitude, and interacts with them. Moreover, this interaction is not only confined to the physical level, but also a deeper level of spiritual communication. In this process, the audience's way of appreciating artworks also

breaks through the traditional limitations, at the same time, the distance between them and the artworks gets closer and closer. In short, art can not only be used for appreciating, but also something that even the ordinary person can participate in.

Moreover, with the continuous development and of science and digital technology, the materials of installation art have become richer and more diversified. It not only provides artists engaged in this area with a freer creative language and a broader creative space, but also allows artists to have more freedom, which facilitates artists to carry out experimental art explorations.

3 The breakthrough of installation art on tradition

3.1 Installation art with traditional easel painting

There is an obvious difference between installation art and traditional easel painting. Traditional easel painting is a two-dimensional art form created on the plane, which needs the viewers to appreciate and feel through vision; installation art is mostly three-dimensional, which needs the viewers to experience the immersive experience. Compared with traditional easel painting, installation art is more free and direct. It emphasizes the interactive relationship between the artwork and the viewer, creating a special space by integrating the artwork into the environment, mobilizing and stimulating the viewer's sensory stimulation and emotional experience. In other words, creating a new, immersive art space. It is diversified, three-dimensional and interactive, emphasizing the emotional communication and interactive experience between the artist and the viewer.

3.2 Installation art with sculpture

Although installation art and sculpture are both three-dimensional forms of artistic expression, they are not the same concept. In contrast to sculpture, installation art will pay more attention to the integration of the surrounding environment and the interactive experience with the audience, while sculpture emphasizes more on the appearance of the artwork modeling beauty; In contrast to traditional sculpture, the creation of installation focused on a more three-dimensional approach, However, the creation of traditional sculpture, is more likely to "add or subtract" the material, the artist carves and shapes the appearance of the work. Installation art, on the other hand, emphasizes more on the reasonable integration and configuration of different materials, which is not a simple addition or subtraction process, in this process, with the completion of the installation art works, the materials also produce new meanings and aesthetic values; the two are also very different in the use of materials. Installation art uses more new materials and the new media, including ready-made products, technological materials, and even household garbage while sculpture usually uses traditional materials such as marble and metal.

4 Inclusive development of Installation artwork

In the wave of art history, there have been countless art modes and art schools, some of which are gradually leaving us with the progress of the times and fading out of the public's view, and

some of which even only briefly "existed" at that time. While installation art has not come and gone hastily like other art forms, it has become more and more diversified and advanced.

Urs Fischer's chair 《PLAY》 **Figure 3** is an art installation in which Fischer engages in a crossover collaboration with a dancer and programmer. It breaks down the boundaries between artistic disciplines and is broadly inclusive, encompassing a wide range of approaches such as performance and video. Many swivel chairs with wheels were placed on the exhibition venue, and viewers would habitually interact with the chairs after entering the venue. For example, children will push the chairs and run around, some people will sit on the chairs, etc. These actions reveal different personalities and experiences, and at the same time, the author has placed cameras at various angles to record these behaviors. This installation creates a unique "environment" in which the audience's participation is an important part of the work's completion, and in this respect, its inclusiveness also points to the audience, who also becomes the creator of the art. One of ways of participating in creating and interacting[3] with a public art installation is to transform roles among operator, performer, and spectator at designated or preferred time[4].

Nowadays, with the intermingling of world cultures and the development of science and technology, people's obsession and use of digital technology has reached an unprecedented level. More and more artists are trying to explore inclusive and experimental art, and in this process, installation art is fusing with many kinds of technology and art disciplines to become a multifaceted and intersecting whole. The work "A Forest where Gods live" **Figure 4** by the famous Japanese art team teamLab creates a fantastic virtual reality environment, in which real-time images created by a computer program are constantly played, which are not recorded in advance but change according to the audience's actions, so that each clip will not reappear after it has passed, and each moment of creation is unique. Each moment of creation is unique. Traces could be the non-verbal and emotional information[5] left by people.

The viewer is free to find an angle from which to appreciate the work, whether it be at the edge of a lake, or standing in the midst of other works. In this kind of artistic creation, the use of science and technology is crucial. The real thing is presented in the virtual space, under the effect of light and shadow to reduce the visitor's feeling of the real space, increase the perception of the virtual space, creating a similar experience to the movie mode, the same space, the same time in different works of the scene has a different "plot", this blurred boundaries is even more important in bringing the artists, the audience and the works closer together.



Fig. 3. PLAY, Urs Fischer

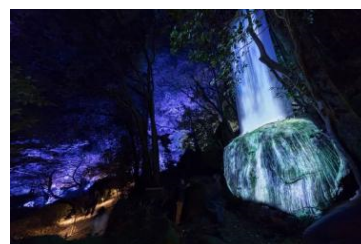


Fig. 4. A Forest where Gods live, teamLab

Artificial Intelligence has rapidly developed in recent years, especially in 2023, Chatgpt

frequently reach to the top search, the field of artificial intelligence's intervention in human daily life is getting bigger and bigger, many people worry about whether artificial intelligence will replace human beings in the future. In such a context, installation art can embrace and utilize AI with its unique characteristics. In the graduation exhibition of postgraduate students at the Central Academy of Fine Arts, 《One Thousand and One Nights》 **Figure 5** realizes a dialogue between the artist and AI. The work has a total of 1,001 illustrations, built into an installation art similar to the top of a church, with a computer showing the author's creative process: the author uses AI to generate images, and then scribbles on them and feeds them to the AI for training, 20 per round, repeating over and over again to create 1,001 works. People enter into the installation, surrounded by all the works co-created by the author and AI, looking up at these 1001 pages while looking into the future.



Fig. 5. One Thousand And One Nights, Central Academy of Fine Arts

5 Conclusions

Installation art breaks the traditional "unidirectional" mode of appreciation, and its relationship with people is getting closer and closer, it is becoming a key part of the fast-paced urban life to relieve the public's anxiety and enhance the aesthetic cultivation of the public. "The audience is transformed from 'viewers' or 'spectators' to collaborators and participants." [6] Compared with the audience's passive acceptance of two-dimensional plane paintings, installation art allows them to participate in an interactive process which has subconscious impact on the audience. Moreover, promoting them to carry out active aesthetic accumulation and self-improvement.

Installation art as an inclusive, developmental art form, constantly integrating the most advanced technology including artificial intelligence to create cutting-edge works of art, which is a product of human wisdom and social-economic development, reflecting the changes of the times, and demonstrating the perfect integration of art in the lives of the public. It not only reflects the essential needs of human society, but also enriches the public's spiritual and cultural pursuits.

However, it is important to note that art always has to abide by its guidelines and maintain "self-discipline". "The spectator here becomes an exile who must submit to an exotic law enacted by the artist." [7] Although Boris Groys' statement is slightly exaggerated, it is a good

indication of the spatial order constructed by the artist in artistic creation, which not only requires the viewer to abide by and obey, but is also the basic premise for artworks to become art.

How to complete the orderly production of art works in the fast-food cultural atmosphere of fragmented reading in the context of the era of accelerated pace of life, how to make the installation art not to be reduced to a kind of "game" without any artistic depth in the interaction with the audience, and how to make the aesthetic value and aesthetic expression in the works of art to be maximally accepted by the public, are all issues that are not only important to the artist, but also to the audience. All these problems should not only rely on the artist's own artistic practice to complete, but also need the joint efforts of the public, which is also a question that must be answered for the critical inheritance and development of the installation art in the future.

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